

COMPOSITIONS

POUR LA HARPE

de ALBERT ZABEL

Soliste de SA MAJESTÉ L'EMPEREUR de Russie et
Professeur émer du Conservatoire de St. Petersbourg

Romance. Op. 6	60 Cop.
Le desir. Melodie Op. 17	M. 1.50. 40
Marguerite au rouet. Op. 19	M. 1. 75
Rêve d'amour. Op. 21	M. 1.85 85
Am Springbrunnen. Op. 23	M. 2.40. 1—
Elegie fantastique. Op. 11	M. 2.50 75
Chanson de pêcheur. Barcarolle. Op. 24	M. 1.85 50
Marguerite douleureuse au rouet (N° 2) Op. 26	M. 1.25. 60
Un moment heureux Romance Op. 27	M. 1.50. 40
Warum? Fragment. Op. 28	M. 1. 40
Fantaisie sur les motifs de l'opéra „Faust” Op. 12	M. 1. 50
Murmure de la Cascade. (Esquisse musicale) Op. 29	M. 3. 60
Demande et réponse. Romance. Op. 30	M. 1.50. 60
Romance sans paroles. Op. 31	M. 1.50. 75
La Capricieuse Op. 32	M. 1.85 60
Entr' act du ballet „Rokhsana” Op. 33	M. 1.20. 75
Harfensolo aus der Oper „Lucia” von Donizetti	M. 1.50. 75
Tristesse d'amour. Op. 36 (a D. Andreeff)	M. 1.50. 1—
Valse caprice. Op. 37 (à ma femme Eugénie Zabel)	M. 2.50. 75
„ „ „ „ Edition pour le piano	M. 2— 60
	M. 1.50

Propriétaires pour tous pays

W. BESSEL & C^{ie}, EDITEURS

St. PETERSBOURG.

MOSCOU.

Berlin — Bruxelles — BREITKOPF & HÄRTEL, LEIPZIG — Londres — New York.

Copyright 1916, by W. Bessel & C^{ie}
VARSOVIE, chez GEBETHNER et WOLFF.

HARFENSOLO AUS DER OPER „LUCIA“ VON DONIZETTI.

Arrangirt für die Italienische Oper in St. Petersburg von ALBERT ZABEL.

ff *p* *ff* *mf* *f* *mf* *f* *rall.* *f*

Cadenza ad libitum.

f brillante con tutta forza

a piacere *a piacere*

8 *8* *8* *8* *8* *8* *8* *8*

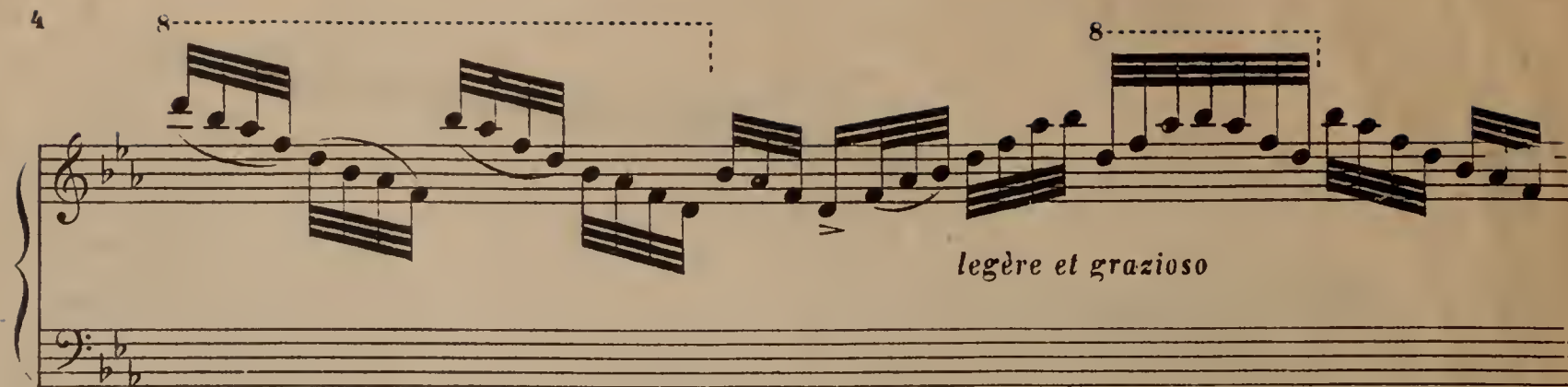
1 2 1 1 2 3 4 *1 2 12* *4 3 2 1 1*

First system of musical notation. The treble clef staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of ascending eighth notes, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. The system concludes with a triplet of eighth notes (labeled 3, 2, 1) and a final note marked with a fermata. To the right of the staff, the notes (fa #) and (la #) are indicated, along with the dynamic *pp*.

Second system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. The system concludes with a triplet of eighth notes (labeled 3, 2, 1) and a final note marked with a fermata.

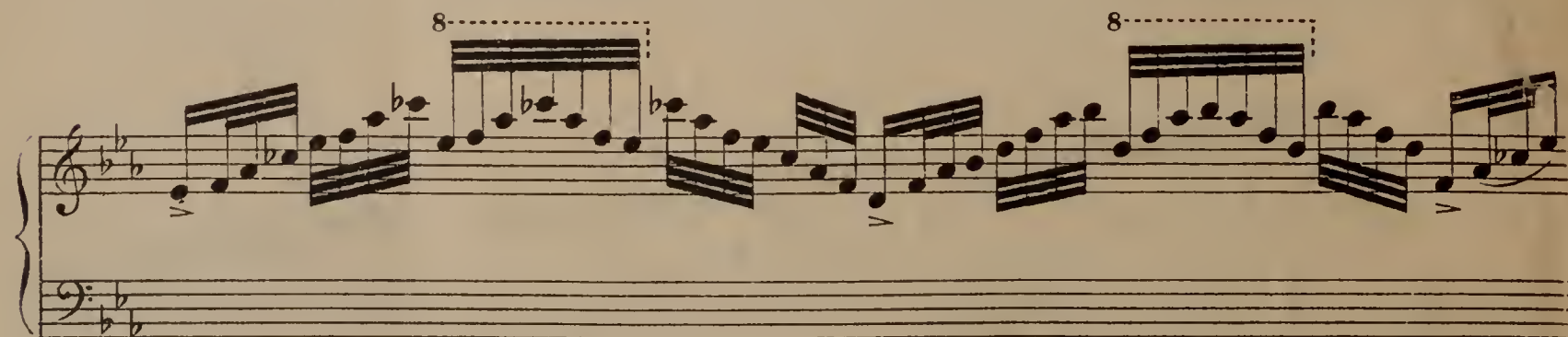
Third system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. The system concludes with a triplet of eighth notes (labeled 3, 2, 1) and a final note marked with a fermata. To the right of the staff, the notes (fa #) and (la #) are indicated, along with the dynamic *pp*.

Fourth system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. The system concludes with a triplet of eighth notes (labeled 3, 2, 1) and a final note marked with a fermata. To the right of the staff, the notes (fa #) and (la #) are indicated, along with the dynamic *pp*.



First system of musical notation. The treble clef staff contains a melodic line with eighth-note runs and slurs. The bass clef staff is empty. A dashed line with an '8' above it spans the first two measures of the treble staff. The tempo marking *legère et grazioso* is written below the staff.

legère et grazioso



Second system of musical notation. The treble clef staff continues the melodic line with eighth-note runs and slurs. The bass clef staff is empty. A dashed line with an '8' above it spans the first two measures of the treble staff.



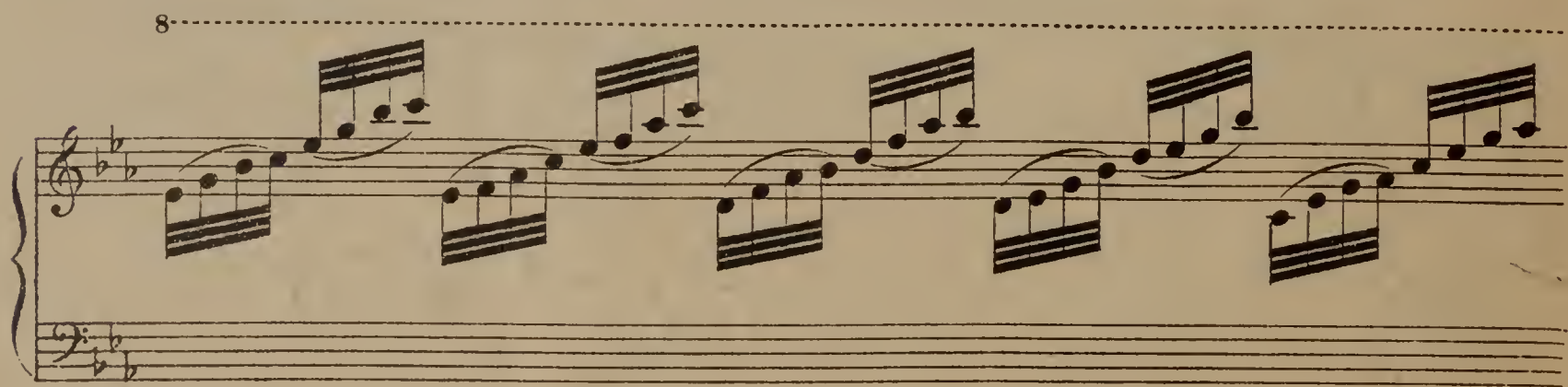
Third system of musical notation. The treble clef staff continues the melodic line with eighth-note runs and slurs. The bass clef staff is empty. A dashed line with an '8' above it spans the first two measures of the treble staff. The tempo marking *(do h)* is written below the staff.

(do h)



Fourth system of musical notation. The treble clef staff continues the melodic line with eighth-note runs and slurs. The bass clef staff is empty. A dashed line with an '8' above it spans the first two measures of the treble staff. The dynamic marking *ppp* is written below the staff.

ppp



Fifth system of musical notation. The treble clef staff continues the melodic line with eighth-note runs and slurs. The bass clef staff is empty. A dashed line with an '8' above it spans the first two measures of the treble staff.

8

finez. (do b)

8

finez. (si b sol# re#)

cres - - - cen - - - do

8

glissando con tutta forza la premiere fois, la seconde fois ppp

ff (la b) (fa#) (sol b)

8

la premiere fois con tutta force, la seconde fois ppp

On peut répéter ce glissando plusieurs fois: alors il faut commencer pp, continuer cresc. et finir tres fort à la hauteur.

Handwritten: *74 C7*

ff (d. h) (a. h) *ff* (la b) (re h)

rall

cres - cendo

8.....

m.d. *m.d.*

m.g. *m.g.*

rall.

m.g.

Andantino.

Con espressione

m.d.

m.d.

m.g.

rall.

ad libitum et grazioso
legere

ff

p

First system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a single eighth note followed by a series of eighth-note triplets, also marked with a '3' and a slur. The key signature is one flat (B-flat).

Second system of musical notation. The treble clef staff begins with a measure marked '8' above it, followed by a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The key signature is one flat (B-flat).

Third system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The key signature is one flat (B-flat).

Fourth system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The key signature is one flat (B-flat).

First system of musical notation. The right hand features a series of chords with fingerings 4, 3, 2, 1 and 3, 2, 1. The tempo/mood is marked *m.g. con grazia*. The left hand has a few notes. The system concludes with a *rall.* marking.

Second system of musical notation. The right hand includes trills (*tr*) and a dynamic range from *f* to *pp*. The left hand provides harmonic support with chords and moving lines.

Third system of musical notation. The right hand contains complex chordal textures with fingerings 4, 3, 1, 1 and 5, 1. The tempo/mood is marked *poco a poco morendo rall. et*. The left hand continues with harmonic accompaniment.

Fourth system of musical notation. The right hand features more complex textures with fingerings 8 and 7. The dynamics are marked *pp* and *ppp*. The left hand concludes the piece with sustained chords.

RÉPERTOIRE RUSSE

Choix de pièces des compositeurs russes modernes,

DOIGTÉES, NUANCÉES ET PEDALISÉES

PAR

FR. CZERNY

Professeur du Conservatoire à St.-Petersbourg.

II-me Degré.

1. Cui-Dütsch. Romance favorite.	— 30
2. Rimsky-Korsakow-Dütsch. Chanson du Berger	— 30
3. Tschalkowsky-Dütsch. Chanson russe	— 30
4. Glazounow, A. Miniature.	— 30
5. Cui, C. Expansion naïve	— 30
6. — Aveu timide	— 30
7. — Cantabile	— 50
8. — Souvenir douloureux	— 30
9. — Berceuse	— 30
10. — Canzonetta	— 30
11. — Mazurka	— 50
12. Ladow, A. Petite Valse (G-dur)	— 50

III-me Degré.

1. Rubinstein, A. Marche orientale	— 50
2. Tschalkowsky, P. Romance (G-dur)	— 50
3. Ladow, A. Mazurka (A-dur)	— 30
4. — Mazurka Op. 15 (C-dur)	— 30
5. Rubinstein, A. Chevalier et payse	— 50
6. Rimsky-Korsakow, N. Valse (Cis-dur)	— 50
7. — Romance (As-dur)	— 30
8. Shilowsky, M. Scherzo (F-dur)	— 60
9. Zarzycki, A. Idylle (H-dur)	— 30
10. Ladow, A. Intermezzo (B-dur)	— 60
11. Asantschowsky, M. Chant sans paroles (A-moll)	— 30
12. — Capriccio. Allegro agitato (C-dur)	— 60
13. Grodzki, B. Berceuse	— 30
14. — Impromptu	— 30
15. — Sérénade mélancolique	— 30
16. — Scherzino	— 50
17. Zarzycki, A. Berceuse (E-dur)	— 50
18. Cul, C. Far-niente	— 60
19. Bobinski, H. Nocturne	— 50
20. Borodine, A. Intermezzo	— 50
21. — Mazurka (C-dur)	— 50
22. Rubinstein-Loeschhorn. Mélodie: Es blinkt der Thau	— 30

IV-me Degré.

1. Cul, C. Intermezzo (As-dur)	— 75
2. — Valse (E-moll)	— 50
3. — Valse (D-dur)	— 85
4. — Impromptu (A-dur)	— 60
5. — Impromptu (C-dur)	— 75
6. Rubinstein, A. Nocturne (G-dur)	— 75
7. — Impromptu (G-dur)	— 50
8. — Menuet (Es-dur)	— 30
9. Rimsky-Korsakow, N. Mazurka (Fis-moll)	— 60
10. Ladow, A. Mazurka (G-dur)	— 50
11. — Mazurka (H-dur)	— 50
12. — Mazurka Op. 3 (C-dur)	— 30
13. — Valse (Fis-moll)	— 50
14. — Mazurka (As-dur)	— 60
15. — La douleur	— 30
16. — Pastorale	— 30
17. Rubinstein-Reinecke. Mélodie: Asra	— 50
18. Rubinstein, A. Petite Sérénade (D-moll)	— 30

19. Sokalsky, W. Souvenir du passé	— 50
20. — Mazurka	— 50
21. Cul, C. Impromptu (As-dur)	— 60
22. Korestchenko, A. Complainte	— 30
23. — Valse à la Néapolitaine	— 50
24. Grodzki, B. Etude (F-moll)	— 50
25. Rubinstein, A. Nocturne (F-dur)	— 60
26. Ladow, A. Prélude (Des-dur)	— 50
27. — Mazurka Op. 10 (C-dur)	— 50
28. — Mazurka (D-dur)	— 50
29. Rubinstein, A. A la fenêtre	— 30
30. Zarzycki, A. Valse—Impromptu	— 60
31. Davidoff, Ch. Idylle	— 50
32. Cul, C. Bagatelle italienne	— 30
33. — Au berceau	— 30
34. — Romanzetta	— 50
35. Ladow, A. Prélude (H-moll)	— 50
36. — Mazurka (en mode dorien)	— 50
37. — Mazurka (Fis-moll)	— 60
38. Youferoff, S. Arlequin	— 30
39. — Rêve	— 30
40. — Amour de Guignol	— 30

V-me Degré.

1. Pankiewicz, E. Mehuet (Des-dur)	— 75
2. Sokalsky, W. Orpheline	— 30
3. — L'oiseau	— 30
4. — Scherzetto (жарты)	— 30
5. — Chanson	— 30
6. Ladow, A. Prélude pastorale	— 30
7. Davidoff-Henselt. Romance «Какое счастье»	— 60
8. Korestchenko, A. Mazurka-Réverie	— 50
9. — Valse	— 75
10. Rubinstein, A. Berceuse (D-dur)	— 60
11. Cul, C. Nocturne (Fis-moll)	— 60
12. — Capriccioso	— 60
13. — Scherzando giocoso	— 60
14. Ladow, A. «Biroulki». Cah. I.	— 1
15. — Cah. II.	— 1
16. Artcboucheff, N. Mazurka	— 50
17. Rimsky-Korsakow, N. Prélude—Impromptu	— 30
18. Rubinstein, A. Mélodie—Berceuse (G-dur)	— 30
19. Cul, C. Valse à la Viennoise	— 60
20. — Causerie	— 75
21. Rubinstein, A. Sérénade espagnole (G-moll)	— 75
22. Arensky, A. Scherzo	— 60
23. Rubinstein, A. Impromptu (F-dur)	— 60
24. Glazounow, A. Barcarolle	— 50
25. Tschalkowsky-Pabst. Berceuse	— 60
26. Rimsky-Korsakow, N. Fugue à trois voix (D-moll)	— 50
27. — Fugue à trois voix (F-dur)	— 50
28. — Fugue à quatre voix (C-dur)	— 50
29. — Fugue à trois voix (E-dur)	— 50
30. — Fugue à trois voix (A-dur)	— 50
31. — Fugue à quatre voix (E-moll)	— 50
32. Ladow, A. Etude (As-dur)	— 60
33. Rubinstein, A. Réverie (A-moll)	— 60

Propriété des éditeurs pour tous pays.



W. BESSEL et Co. Editeurs

Fournisseurs de la COUR IMPÉRIALE.

St.-Petersbourg, Nevsky, 54.

Lelpzig, chez Breitkopf et Haertel.

Moscou, Petrowka, 12